OCT 24 1903

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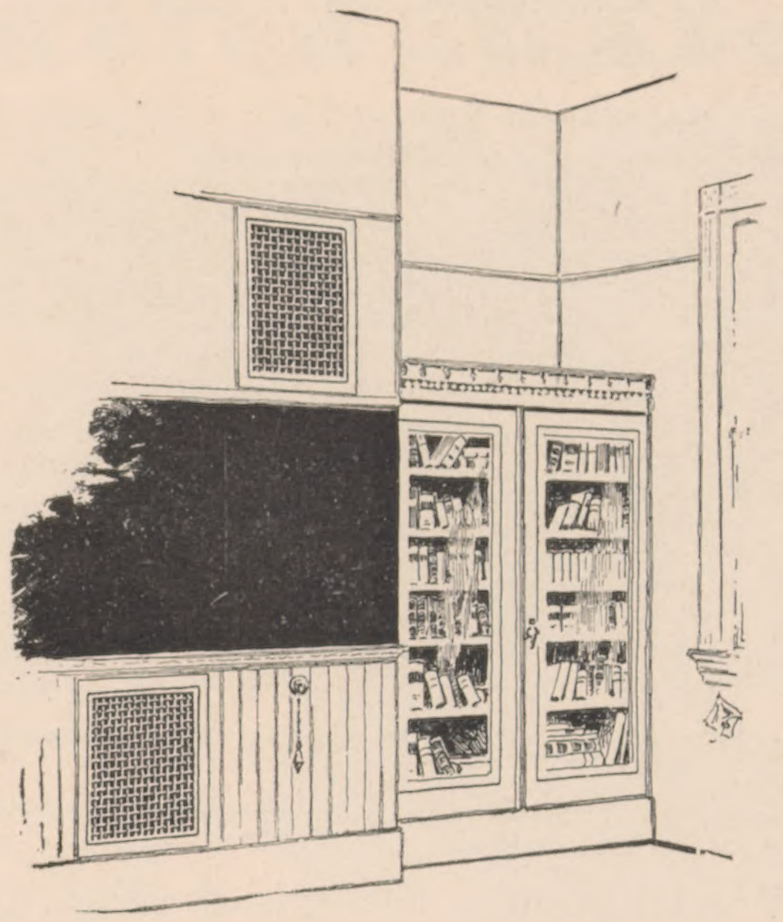

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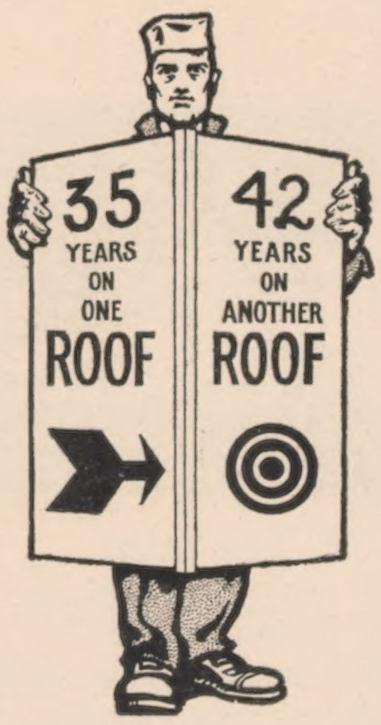

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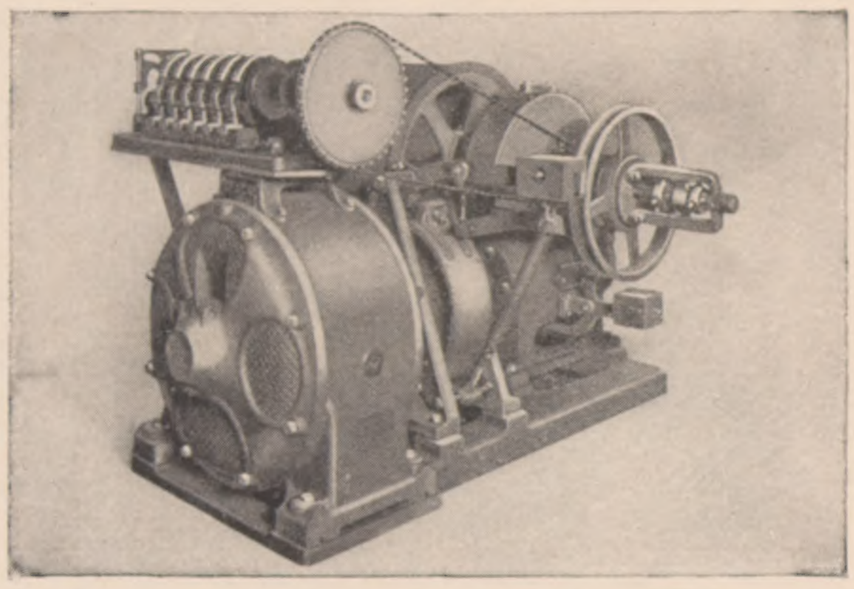

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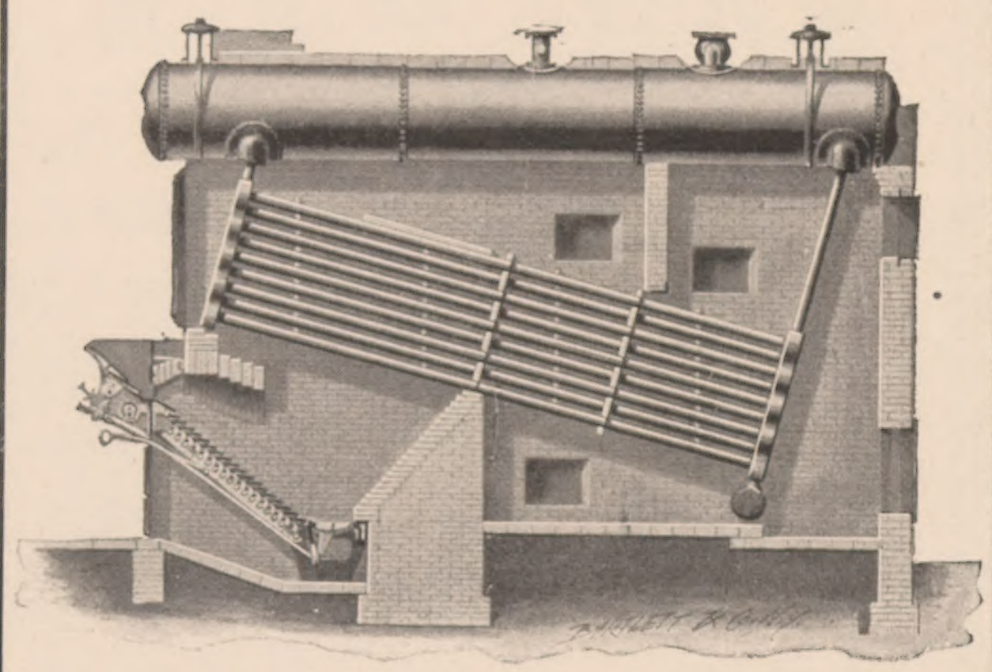

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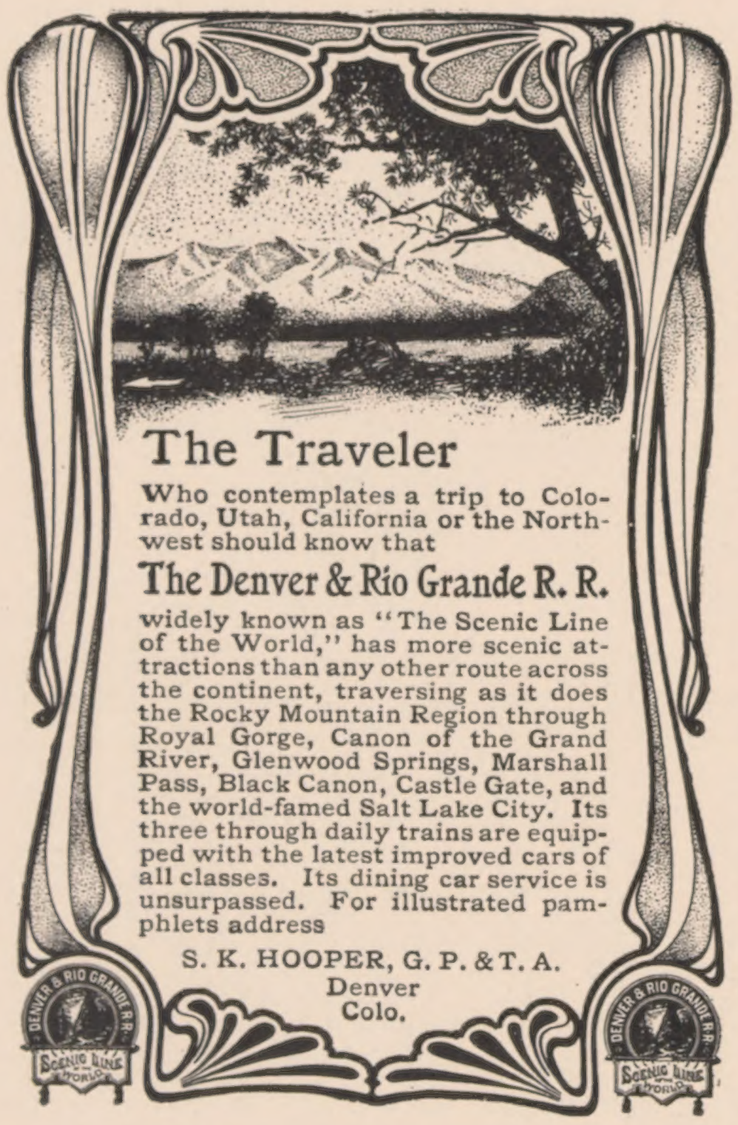
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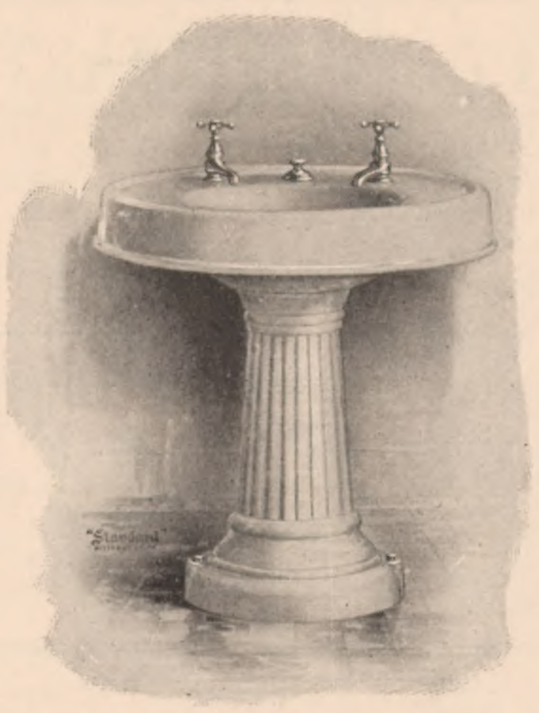

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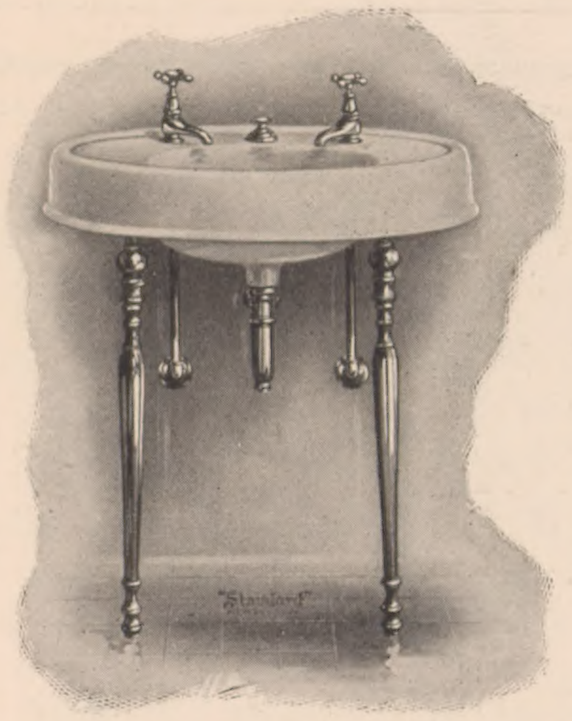

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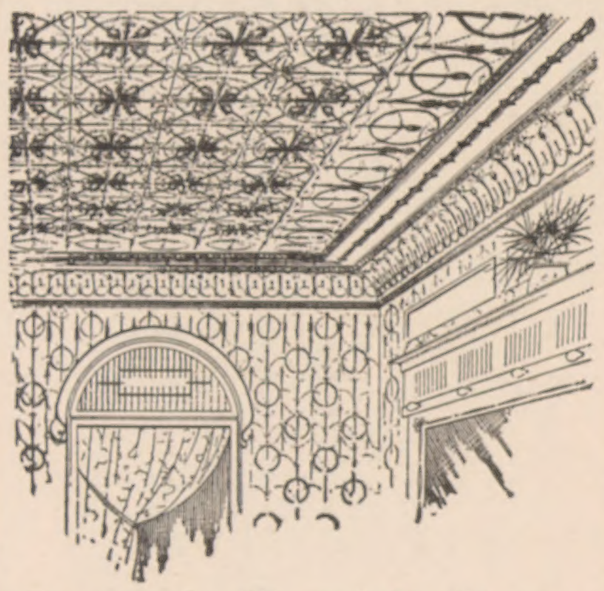

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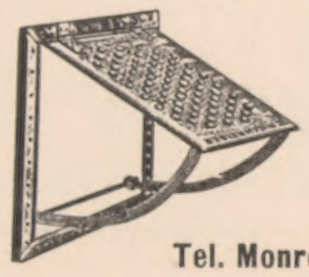

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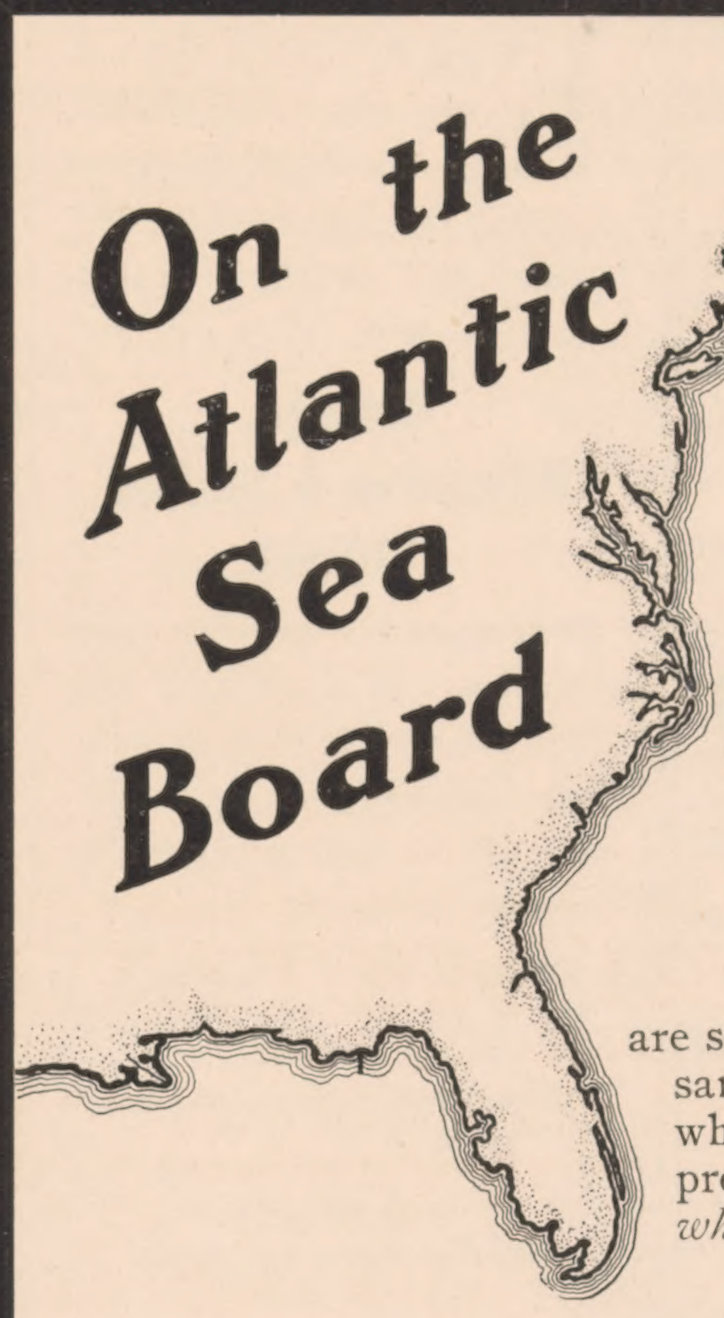

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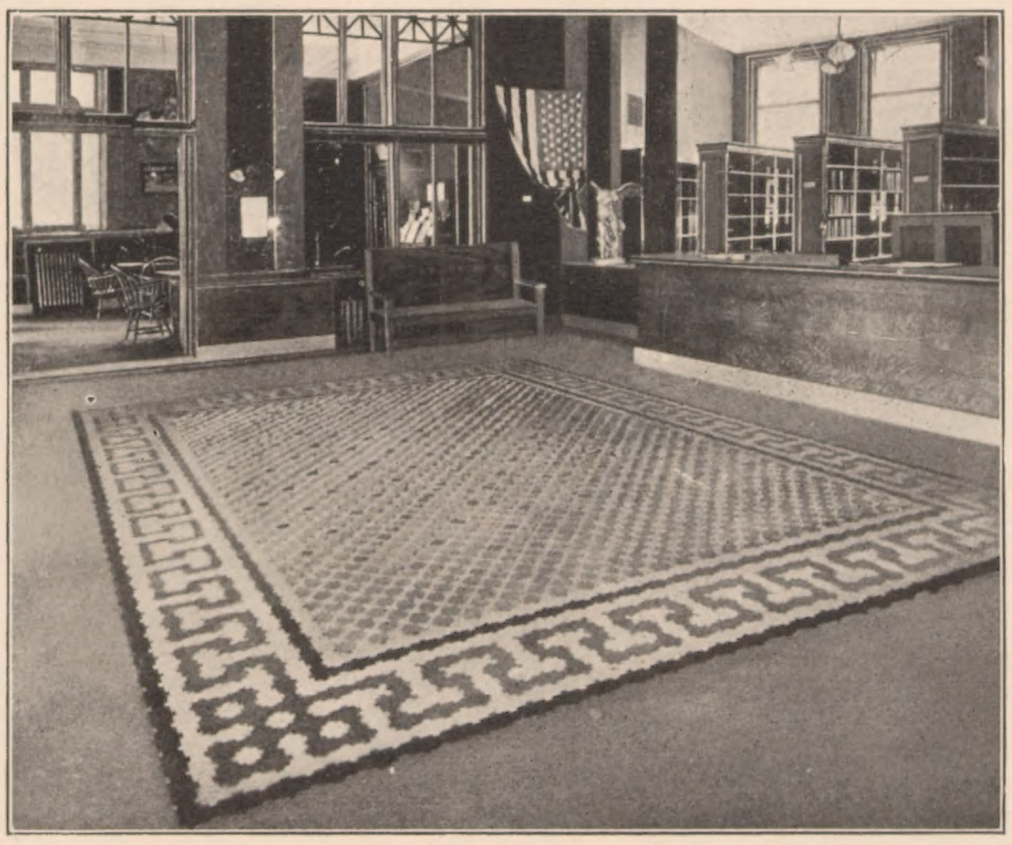

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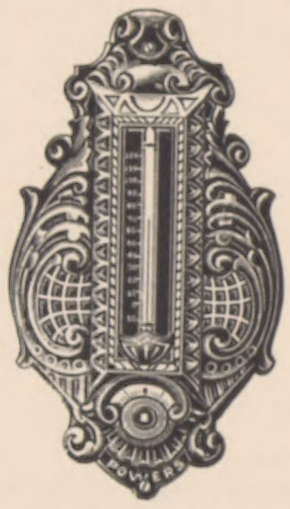

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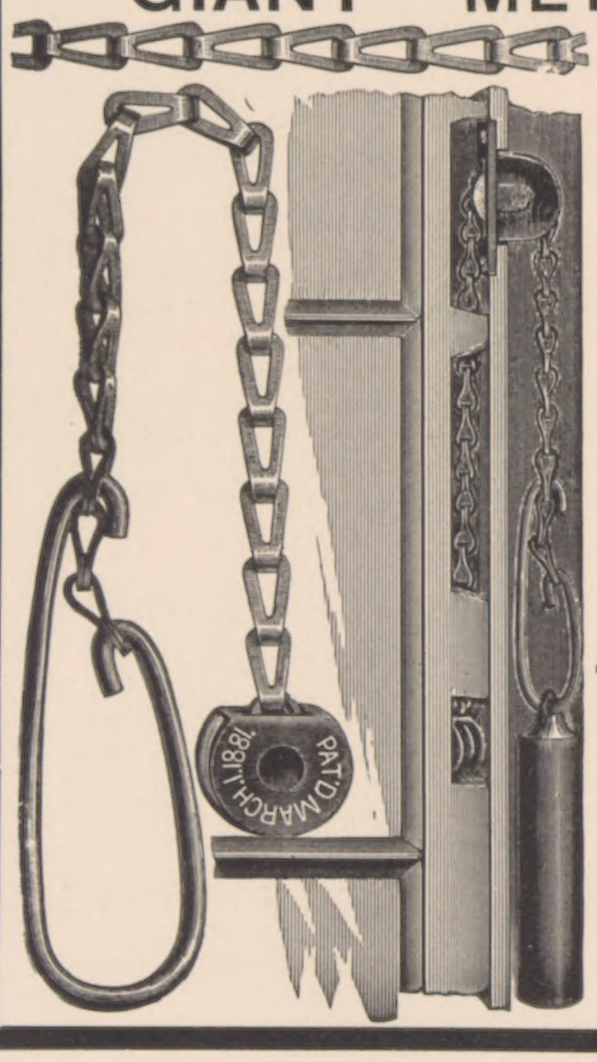

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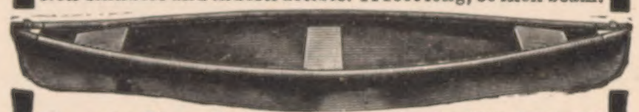

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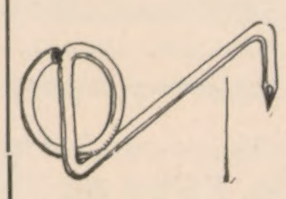

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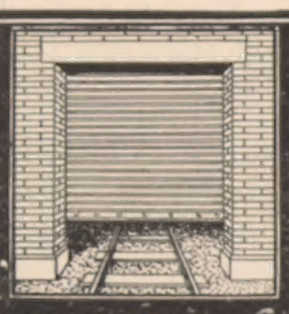

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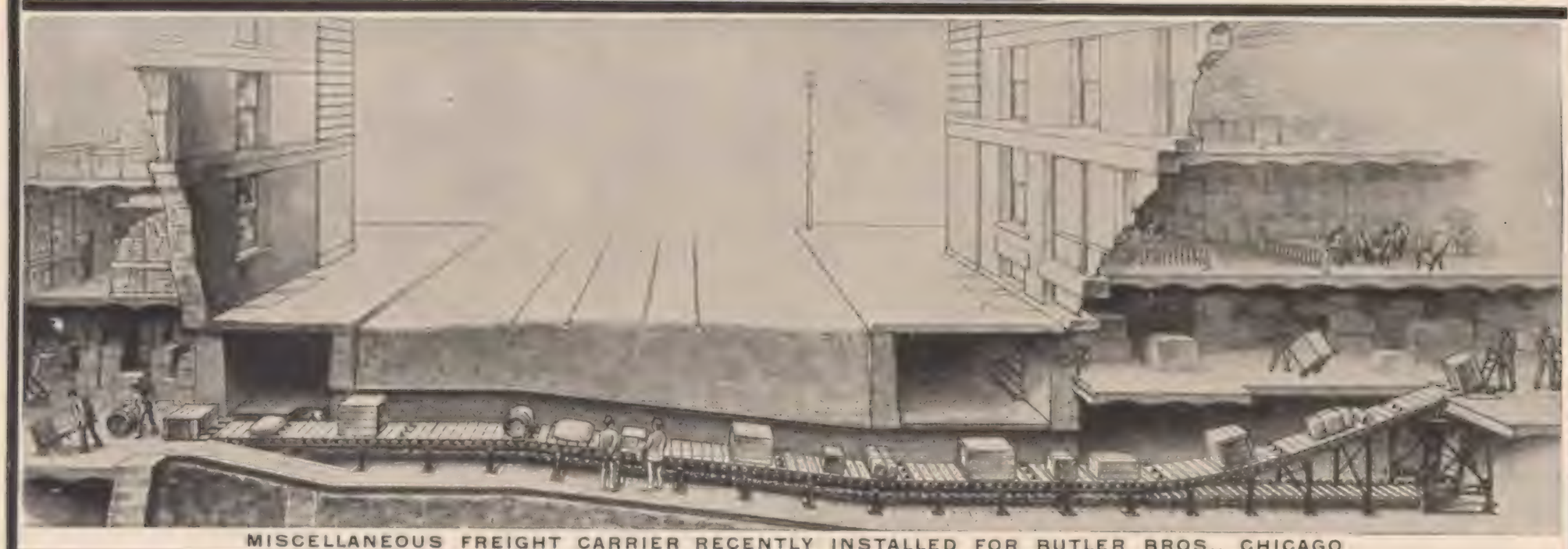

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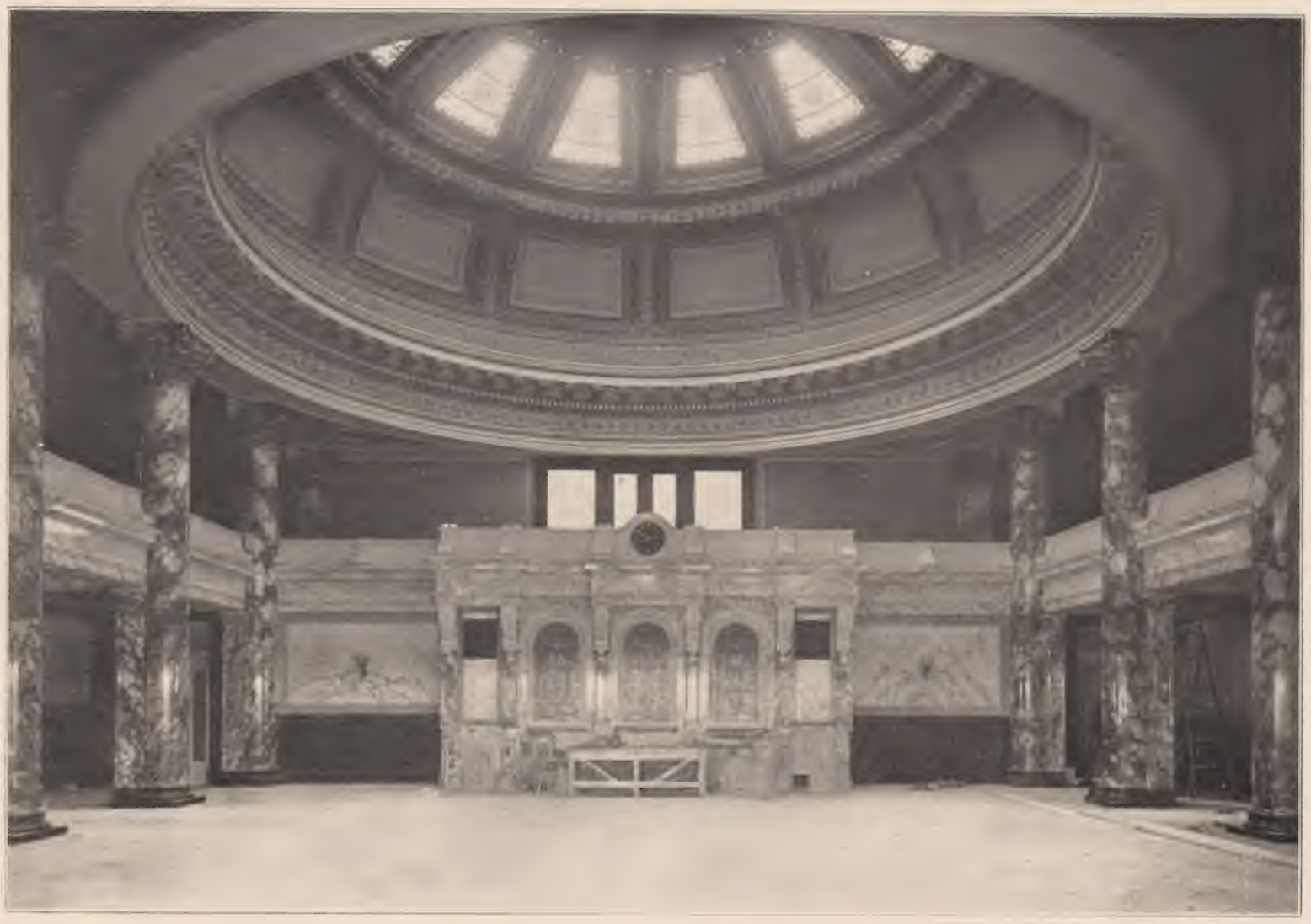

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XLII. OCTOBER, 1903. No. 3

A Monthly Journal Devoted to

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CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

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The Fifth Annual Convention A. L. A.

The fifth annual convention of the Architectural League of America was held at St. Louis on October 5 and 6. In trend of thought and in expression for a better art, the league represents all that is most virile and forceful. It has in its membership the best representatives of each class of art progress, and in its ambitious outlook aims to give such direction to and meet the issue in the direction of an effective art as will advance all of our valuable art growth upon tried and practical lines. While the main purpose of the league is to strengthen architectural growth, it calls to its aid all of the allied arts and seeks to carry with it all that is strong and forceful and best in the growing art that has for its ultimate expression what is termed style. It recognizes that this is an age of enormous possibilities, with problems entirely new but almost limitless in scope, and that to the architectural profession has come as in former ages the work of properly expressing the new form in its proper and natural language. The true work and scope of the league is found in the expression of President Lamb, who, in his opening address, said:

> Architecture, while still subjected to fundamental rules of scale and proportion, with certain restrictions as to sky line and projection, will still have absolute liberty within these restrictions for the individuality so much needed and now so woefully lacking.
>
> Painting, while subservient, as it should be, to architectural requirements, will still permit that freedom of color which is as music to the mind; and sculpture, while recognizing all needful limitations, will still be permitted to contribute through the beauty of form to the general result; and the arts as a whole in their combination and complete understanding, will produce a result which will be the realization of the dream of the most ardent and an embodiment in concrete form of the new thought in design.

While the league is composed largely of the younger men in the general professions that form its membership, it is giving evidence, year by year, of a certain vitality and well-directed force that should encourage all those who see in the present but little hope for art growth, and are, perhaps, impatient that the best minds in architecture have not rivaled the past in the beauty of their conceptions. The league recognizes that all true growth is slow, and its mission is to at least direct the building of the foundations upon which the architectural art of the future in this country may securely rest. In giving a considerable part of its convention to the consideration of new thought in design its educational mission was not neglected. In the League circuit exhibitions it gives to the public such examples of architectural art progress as the present affords.

Death of George F. Shepley, Architect.

George Foster Shepley, of Boston, who with the remainder of the firm, Messrs. Rutaw and Coolidge, were the successors of H. H. Richardson, died at St. Moritz, Switzerland, on July 16. Carrying forward the extensive work of Mr. Richardson, as a commencement Mr. Shepley's name has become recognized not only in Boston, but throughout the United States, through the work done by his firm. Mr. Shepley was born at St. Louis, November 7, 1860, and attended the Washington University of that city; graduating from the Massachusetts Institute of Technology he entered Mr. Richardson's office, where he remained until that architect's death.

THE NEW THOUGHT IN DESIGN.*

BY FREDERICK STYWETZ LAMB.

IN recent articles it has been erroneously stated that the new inspiration in design has been confined to the last ten years. This is untrue. A careful study will show that during the last fifty years there has been a distinct movement, new and virile in its thought and productive in its results, which, though unnoted at first, has contributed little by little to the building up of that expression which is known by the popular name of The New Art. The idea that this is a negative movement, reactionary in its conception, is in every way false. It is not even a revival, but is, in fact, a new creation; drawing its inspiration from that never failing source — nature. It is true that at times it has been modified by Japanese, Assyrian, Persian and Byzantine influences, but it is none the less true that these are but minor factors in the development of the style which is so distinctive and which is to have such a far-reaching effect on what is to be done in the future.

For the past four hundred years there has been no style worthy of the name. Since the Gothic period at its best, we have had but a series of revivals which, from the fact that they were conceived in imitation, have never been satisfactory. The human mind has been forced to satisfy itself upon dry and meaningless replicas of the expression of former ages. And as a result we find ourselves to-day wearied and exhausted, craving something new and vigorous, without the power perhaps to create it, or the ability to fully appreciate it when created.

In England fifty years ago, at the time of the first great Exposition, there was noted by the keen observer, a radical departure from the old repetition of ornament which had been called design. A new school was foreshadowed, the South Kensington founded, and the work of Morris, Day, Burne-Jones, Ford Maddocks Brown, Walter Crane and a host of others, brought to the front. The outspoken desire of England to place her manufactures on a par in design with those of France and other continental countries, led to an encouragement of the efforts of this school. An industrial development was instigated and work which would have been refused recognition by the ultra artistic received encouragement from those commercial forces, so often severely criticized and misunderstood. Years before the term "L'Art Nouveau" was invented, England had produced a school of design distinctive and original.

In France the same is true, although perhaps in a minor degree; the governmental schools with their traditions and their conventionalities impeded progress, but in spite of these restraints, the same desire and the same results may be noted by the careful student. The classic school held full sway until the time of Ingres; and its influence may be felt in the work of many of the great masters of the present school. But the works of Delaroche and Delacroix laid the foundation for the later success of Manet, Galland and Puvis de Chavannes.

In Switzerland Gleyre was the founder of the modern school and the first to break away from those traditions which up to that time had been considered beyond criticism. In Italy while tradition held full sway, and in theory there was but one source of inspiration, the susceptibility of the race to surrounding influences in a great measure saved it from that conventionality which had become so much the order of the day throughout Europe. In every country a careful analysis of the conditions existing in the fifties will show more or less of this new spirit; and a careful study of the results obtained since then will convince even the most obstinate that the great wave now sweeping over Europe is but the climax of years of careful preparation and study.

And to-day we find in England a strong and original school of ornament; in France a new and virile school of painting; in Germany a rebirth of the Arts and Crafts, and in the other countries of Europe a reflection of either one or all of these innovations. The textiles of England, the decorations of France, the architectural ornament in her recent buildings; the stations, the street fixtures and public buildings of Germany, are but a few of the many concrete forms into which this spirit has infused itself and are but the beginning of the records which are being made to prove to all that a new era has opened.

It is true that during these Dark Ages the craftsmen became extinct. It is true that cheapness of production took the place of quality of workmanship. It is true that servile copy had destroyed the spirit of the original design. It is true that imitation dishonored styles, beautiful and admirable in the originals. It is true that for such a decadence architects were largely responsible. As has been very truthfully said: "Architecture as practiced to-day is but a repetition of dry formulas, with such artistic adjuncts as may be learned from books." The mechanical repetition of an ornament, a molding or even a decorative theme, in time deprives it of all the beauty of the original conception, and the architect elects for himself the position of workman and foregoes his claim to craftsmanship. And worst of all, this persistent habit of scientific repetition deprives him in the end of that invention and imagination without which no art is worthy of the name.

There are but two sources of inspiration — nature and the modification of nature made by the personality of the individual and for want of a better name termed "art."

Ruskin has truthfully said that "Art is nature passed through the alembic of man"; and to those who have so far drifted from the primitive conditions it is indeed a source of inspiration. But no work can be great in any sense of the word unless it founds itself upon nature without the intervention of the personality of others.

This is the lesson to be learned from much of the work that is being done to-day. The artist has again become the little child and is a student at the knee of the great mother. It is true that in many phases of this new art we discover a repetition of Celtic ornament, of Egyptian, Assyrian and Byzantine influence; but it is also true that the best that we have has been produced by that appreciation and study of nature which has created all of the great styles.

Much of the architectural ornament of to-day is woefully deficient, because it neither evinces a study of natural forms, nor does it represent the personality of the architect. Every copy, even of a beautiful thing, is but the negation of art. Every effort to create but strengthens the individual, no matter how mediocre that effort may be. The repetition of the old but weakens and eventually destroys the craftsman. The creation of the new, from the very fact that it must set aside the old formulas, stimulates and strengthens not only the inventor, but those who must aid him in carrying out his conception.

Each detail of a building, whether ornament, figure or color, is but a word to the sentence, and if the sentence is but a quotation, the words are meaningless repetitions standing for nothing but the mechanical ability to transcribe. Whereas, if the building is a new statement standing for new and forceful expression, each detail must be carefully thought out, and in this process all are strengthened and benefited.

It is claimed by some that unrestricted personal expression is a dangerous thing and the many vagaries of L'Art Nouveau are pointed out to substantiate this contention. They claim that nothing is ever fine or worthy of consideration until it has been tried with the test of time. They maintain that there are certain fundamental principles which are one's inheritance and which can not be violated with impunity. All of which is true, but is only stating in different words that each age produces something of value which it is best for us to retain; but surely they do not mean to say that all progress must stop, and the expression of this age be restricted to the language of the past.

They surely do not claim that steam, which has revolutionized our manufactures and in our ships and railroads brought distant countries into closer rapport, has a fitting expression in the architecture of Greece or of Rome, or of the Middle Ages. They surely do not claim that electricity, with the telegraph and telephone, has a fitting expression in those architectural styles created and developed in past ages. They surely do not claim that the great industrial and constructive advances of the present day can fittingly be symbolized in cold classic details or even the imaginative language of religious Gothic art. Surely these demand a language of their own.

The history of ornament is the history of all the arts, and its deterioration is the first to herald the deterioration of those forms of expression by which the mind records its progress. The conventional ornament, so well known to us all with its meaningless repetition, but represents a paucity of imagination and invention in all the arts. During the decadence there were no architects, painters nor sculptors, their places having been taken

* Paper read before the fifth annual convention of the Architectural League of America, held at St. Louis, August 5 and 6, 1903.

by the engineers, authors and musicians. The written or spoken word, the printing-press bringing it within the range of all, has for many decades taken the place of other forms of expression. What wonder then that for the time being the arts went to sleep! What wonder then that architecture became mere building and that painting and sculpture were divorced from their legitimate fields! What wonder that the historian stood amazed at the numberless years which passed without record of great achievement!

With these facts before us, is there anything surprising in the avidity with which the works of Wagner were received? Is it surprising that these creations, so filled with charm and pathos, have been heard in every country in the Western world? Is it surprising that they have satisfied a long-felt craving, or that their success has astounded the entire universe?

Or is it strange that in more recent days the imagination has found play in the great engineering problems which have been thrust upon us by modern conditions; and that an Eiffel tower or a Brooklyn bridge has achieved more fame than the greatest of our architectural productions? The architecture which failed to solve the problems set was forgotten. Painting became a meaningless expression of the foibles of the rich, and sculpture but the embodiment in form of their vanities. Schools have been founded for their propagation, but have succeeded only in making more apparent their deficiencies. Art as a whole had become meaningless because of the lack of comprehension of the meaning to be conveyed.

But as a barren tract of land, left bare by the removal of the forest, becomes in a short time a veritable flower garden filled with beauties, the cause for which we search in vain, so will this barren age produce, when the time is ripe, a thousand beauties at present undreamed of, from the development of seed of which we have no knowledge and the existence of which we even doubt.

No time is more propitious than the present for great achievements. Forces immeasurable are at every hand. Invention has increased our wealth and wrested from the earth untold treasures. The signs of the times to those who note them are most hopeful. The scientific age has almost passed and the spiritual is about to be ushered in. How will we meet the issue? The first sign of our emancipation is to be noted in the new and virile ornament to be found not only in one place, but in many places; not only in one country, but in many countries; and the future holds great promise. How are we to meet our responsibilities? Certainly not by abusing the opportunities offered, but by a careful and earnest study of the situation which will make possible an expression adequate to the demand and yet an expression tempered by the precepts which are the inheritance from past ages.

Architecture, while still subjected to fundamental rules of scale and proportion, with certain restrictions as to sky line and projection, will still have absolute liberty within these restrictions for the individuality so much needed and now so woefully lacking.

Painting, while subservient, as it should be, to architectural requirements, will still permit that freedom of color which is as music to the mind; and sculpture, while recognizing all needful limitations, will still be permitted to contribute through the beauty of form to the general effect; and the arts as a whole, in their combination and complete understanding, will produce a result which will be the realization of the dream of the most ardent and an embodiment in concrete form of the new thought in design.

L'ART NOUVEAU IN AMERICAN ARCHITECTURE.*

BY CLAUDE BRAGDON.

EVERY man may be said to have either a Latin or a Gothic mind. That is to say: either he loves law, order, precedent, and finds delight in simplicity, symmetry, artificiality, and everything implied by the word classical; or else he is all for freedom of individual expression, for following the logic of the moment, and not a predetermined formula — finding pleasure in complexity and variety, in naturalism and picturesqueness.

Because architecture, the work of man's hands, is the pattern of his mind in space, it necessarily partakes of the nature of one or the other of these divergent types; it is either Latin or Gothic, sometimes one being in the ascendant and sometimes the other.

When the Renaissance spread through Italy into northern Europe the Gothic ideal was displaced by the Latin ideal, and this has held practically undisputed sway throughout the western world until the present time. The movement known by the name of L'Art Nouveau is significant because it marks, perhaps, the beginning of the opposite swing of the pendulum, since it is the first organized and popular effort toward the reëstablishment, not of the outworn forms of Gothic architecture, as in the case of the abortive Gothic revival in England, but of the basic principles of Gothic art, namely: expressiveness, inventiveness, freedom and individuality. It has spread like a fire — its enemies would declare like a pestilence — throughout France, Germany and Belgium; it invaded Italy; a chastened and finer manifestation of it is to be found in England; but, except as an influence, it has not yet crossed to this side of the Atlantic.

In the field of the minor arts — in furniture, jewelry, textiles, glass and metal work — L'Art Nouveau may be said to have justified itself; but in architecture so much can not be admitted, and this is because that very liberty which emancipates and renews the other arts becomes, in architecture, sheer license. Necessarily the most conservative of the arts, architecture at its best is always a growth, an evolution — an accretion, not a creation; and one feels about the buildings designed in the style of L'Art Nouveau not only that they are creations, but that they are the creations of an undisciplined and riotous imagination. They are free, certainly, but they provoke us to the exclamation: "Oh, Liberty, what sins are committed in thy name!" The new manifestation has been wittily called "Loop the loop architecture." It reminds one of nothing so much as the last convulsions of a dying angleworm. The forms are excessive, the lines are tortuous, and the whole effect is of restlessness and strain, relieved sometimes, it is true, by excellence of color, of texture, and by episodes of well wrought and originally conceived ornament.

Even at its worst there is much in this new style of architecture to commend itself, if not to our admiration, then to our attention. Illogical and false it may be; but, when all is said, is it not better in principle than the style which it displaces, the latest survival of classical tradition, that Roman toga which fits us ill, the folds of which we are perpetually readjusting; but which we continue to wear and to think becoming? I said just now that architecture is a conservative art, that it should respect tradition and follow precedent; but the modern world, its aims, its needs, its methods, are these not, in a sense, unprecedented? Architecture obeys a higher law and admits a sterner necessity when, ceasing to perpetuate traditional forms, tried by use and consecrated by beauty, it attempts only to be truthful and to show, ugly or beautiful, the living face of the Seit-geist. This is the ideal of L'Art Nouveau, whatever its failure of achievement; and it is not too much to hope that out of its fantastic hurly-burly may be developed the first words of a new architectural language, more adequate for the expression of our civilization than that afforded by those inherited forms which, for lack of better, we continue to employ.

Although as yet we possess so little of the imported article, we have L'Art Nouveau architecture which is all our own; not less radical and original than its foreign prototype, antedating it in point of time, and much more deserving of commendation; I refer to the work of that distinguished architect and man of genius, Mr. Louis Sullivan, of Chicago. I even hazard the theory that the influence of his work has been no inconsiderable factor in the birth of the new movement abroad. Ideas, like thistledown, travel far on favoring winds, and take root in unexpected places. When it is remembered that Mr. Sullivan's buildings in Chicago and at the Columbian Exposition aroused the interest of the French Commissioners of the Museum of Decorative Art to such an extent that they secured drawings, photographs and casts of his ornament for their museum in Paris, and that duplicates of these were obtained by many other similar institutions throughout Europe, it is not unreasonable to suppose that these examples exercised a potent influence upon the men in whose minds L'Art Nouveau was germinating.

Mr. Sullivan possesses in an eminent degree what I have called the Gothic mind; he is strongly individual, a lover and a student of nature, and at once a logician and a mystic. The Prudential building in Buffalo, which is perhaps his masterpiece, is entirely Gothic in spirit. Although it suggests the style in nothing

* Paper read before the fifth convention of the Architectural League of America, held at St. Louis, October 5 and 6, 1903.

except the soaring lines of its piers and the profuse and intricate ornamentation of its terra cotta casing, one feels that the spirit of the great cathedral builders dwelt in the man who made it. Necessity determined its form and fenestration, and beauty has been achieved at the cost of no compromise with this necessity. The exterior expresses the plan, and the ornament is of a kind well adapted to the plastic nature of the fire-resisting material which clothes, like flesh, its iron skeleton.

I need not dwell, in addressing this assembly, upon the influence of Mr. Sullivan upon the younger members of the profession. This Architectural League of America is, in a sense, a living witness of it. While not all of its members accept his convention, regarding it as something personal to the man, not suitable for imitation, all, I am sure, are in sympathy with his aims, and subscribe to his formula—"Form Follows Function." Like every artist of force and originality he has many imitators who copy his mannerisms, and a few true disciples who have assimilated his ideas, and work, in their own way, according to his methods. This little group, animated by the Gothic spirit, stands practically alone in the attempt to stem the rising tide of Latinism, which floods the East and flows westward, for by far the greater part of the work, and the best work now being done in this country, is upon classic, or neo-classic lines. The starved eye turns with relief from the crudities and eccentricities of certain dingy Chicago streets, wherein Mr. Sullivan's influence is rampant, to the ordered and sumptuous façades which glitter in the sharp sunlight of Fifth avenue; but the mind, unseduced by superficial beauty, denies the eye its pleasure in them. After this masquerade, what possibly can follow? No answer is forthcoming. Like artificial flowers, these buildings seem animated by no vital principle of growth. Chicago's commercial architecture, on the other hand, is like an ugly plant, which, having its roots deep in the native soil, may grow and put forth, some day, some rare blossom.

For the exponent of the Latin ideal in architecture the way is pleasant and the rewards immediate and sometimes great; but the man who, by conviction or by the constitution of his mind, enlists among those devoted to the Gothic ideal, dedicates himself to a certain measure of failure. It is not for him to assimilate the popular taste and reproduce it; he is self-condemned to labor at the foundations of a palace of art whose superstructure will be reared, if it be reared at all, by other and more skilful hands. But when time shall have precipitated the muddy elements of our modern life, I predict that he, and not the other, will be adjudged to have chosen the better part. Beneath the dense materiality of our civilization there is fermenting a leaven of spirituality which may usher in a period of faith like that which Europe underwent in the Middle Ages, when Gothic architecture had its origin; a period in which the soul comes near the surface of life, sweeping away existing conventions and creating for its expression a new symbolism and a new art. In such a movement the men who have all along followed the Gothic method of constantly inventing, and not merely reproducing, will have the least to unlearn and the most to contribute.

The architecture of a nation is the mirror of the national consciousness. It can not lie. If it seems to do so it is only the better to detray the falsity of the social condition under which it had its origin. The iron hand of Roman sovereignty, encased in the silken glove of Roman luxury, found its prototype in buildings which were stupendous, crude, brute masses of brick and concrete, encased in a covering of rich marbles and mosaics. The "sad sincerity" of soul, the mysticism and fanaticism of the monkish Middle Ages found embodiment in the Gothic cathedral. The newest street façades of modern Paris publish French cleverness as publicly as the pages of *Gil Blas,* and betray French degeneracy as pitilessly as reports on alcoholism and vital statistics.

The tall office building, America's most characteristic architectural product, is, in like manner, a symbol of our state—its steel framework, strong, yet economical of metal, held together at all points by thousands of little rivets, finds a parallel in our highly developed industrial and economic system, maintained by the labor of thousands of commonplace individuals, each one a rivet in the social structure; and just as this steel framework is encased in a shell of masonry, bedecked with the architectural forms of alien civilization, meaninglessly employed, so are we still encumbered with a mass of inherited religious, political and social ideas, which impede our free development and interfere with the frank expression of our national character. When we discard these old ideas for newer and better ones our architecture will mirror the fact by sloughing off its ancient encumbrance likewise. This may seem a far-fetched conclusion; but history shows that architecture, though the least plastic and animate of the arts, images at all times a nation's character, changing as that changes.

The public temper and the public taste are responsible, therefore, to a large extent, for the quality of the national architecture; but this does not at all abate the architect's responsibility; it is for him to educate the public taste by building better and more beautifully than is demanded of him. The difficulty consists in the fact that he, too, is afflicted with the modern disability of over-sophistication; he knows too much and sees and feels too little. The free action of his mind is impeded by a mass of archaeological knowledge and this finds its way into his work, to its detriment. He is too truly characterized by the little girl's definition: "An architect is a man who puts architecture into houses. Greek and Roman is the best."

To this sort of thing L'Art Nouveau comes as a wholesome corrective. It calls upon him to throw away his classical crutches and learn to walk with his own strength. Some, the radicals, the reactionaries, the "Gothic-minded," will answer to this call of the new art. The question then arises, to what sources shall such turn for inspiration, how shall they train themselves in proportion and design, having abjured historic ornament, and having ceased to employ the classical formula?

This question I attempted to answer at some length before this convention two years ago in Philadelphia, and I can only reiterate, in brief, what I said then, that the architect should study nature, the human figures, geometry and music, because in all these he is still studying architecture—the architects of the world and of the soul.

By the study of nature I do not mean that he should go into the fields with a book and botanize, nor make sloppy water-colors of picturesque scenery.

These things are well enough, but not as profitable for his purpose as observation directed toward the discovery of those simple yet subtle and occult laws which determine form and structure, such as the tracing of the spiral line, not alone where it is obvious, as in the snail's shell and the ram's horn, but where it appears obscurely, as in the disposition of leaves or twigs upon a parent stem. He should make sketches as an aid to observation, rather than with any ulterior object of adorning a wall or enriching a portfolio. There is more and better architectural instruction contained in a tree than in the dome of the Pantheon. A tree is everything a perfect building should be, for it is well and firmly planted in the ground, strong and simple at the base, becoming by imperceptible transitions delicate and various in its outline against the sky. Its foliage conceals yet reveals the structure, and its mass, considered with relation to a central axis, has perfect balance without the repetition inseparable from perfect symmetry.

In studying the human figure it is not necessary to make elaborate and carefully shaded drawings from a posed model. An equal number of hours spent in copying and analyzing the plates of a good "Art Anatomy" will be found a more profitable exercise for an architect, because it will make him familiar with the principal and subsidiary proportions of the bodily temple and give him sufficient knowledge to be able to indicate the figure in any position with fair accuracy.

As for geometry, he should play with squares, circles and triangles, as a child plays with its letter blocks, arranging and rearranging them, making them into patterns as the Japanese do, and as did the Greeks. He should learn also to discern the few and simple geometrical elements at the basis of the most intricate designs.

By the study of music I do not mean the mastery of any musical instrument. I mean that an architect should hear as much good music as he can, and should learn the rudiments of harmony, that he may know the simple numerical ratios which express the principal consonant intervals; then, if he play a little, he can translate this knowledge into pleasure.

All these exercises will be found to be excellent training for the architect, but there are certain deficiencies which they will by no means supply. The lack, I mean, of the broad view, the

deeper insight, a mind alive to the sublimity and significance of the spectacle presented by our laboring cities, a faith equal to believing that their squalor and ugliness only await the alchemy of art to be converted into new and extraordinary beauty. He must have these things before the power will be his to perform the transmutation.

Just as the electric lights in our city streets put out the stars, so the exclusive cultivation of the mind blinds us to that dimmer, because more distant, radiance which is the soul, the source of wonder, mystery and beauty. The arts to-day prate drearily of facts. Music alone still has power to lift us above ourselves, but architecture had that power once, and might be conceivable again. To render architecture potent in this wise, to make of it a living and a beautiful thing and not a resuscitated corpse, this is the task to which every member of this convention, each in his own way, should dedicate himself. This, too, has been the aim of the organizers and exponents of L'Art Nouveau. They offer us an inspiring example, not of accomplishment, perhaps, but of endeavor.

CONVENTION OF ARCHITECTURAL LEAGUE OF AMERICA.

THE fifth annual convention of the Architectural League of America was held in the quarters of the St. Louis Architectural Club at St. Louis, on October 5 and 6. The proceedings of the convention were opened at 10 A.M. by President Frederick S. Lamb, of New York, who said:

"*Gentlemen of the Convention:* Permit me on the part of the delegates assembled here to thank the members of the St. Louis club for the cordial hospitality which has already been extended to us and which, from the program we have received, we understand to be even more than we expected.

"It is our purpose this morning to get through the routine business as rapidly as possible; reports will be read and then placed on file, and discussion of the more important points will come out at the business meeting this afternoon.

"This organization has a very important mission. It has practically two purposes which no other organization has, two purposes which really ought to be carried out and ought to be developed.

"First, it is a young organization and should, through its efforts, represent the most advanced movement in this country. This can be done if each club will give but a small portion of its time to the work; great results can be accomplished.

"Second, as every one must realize, progress can not be made if we can not combat corruption. We see in all of our great cities a strong organized movement for civic betterment, and as we fight as citizens, so ought we to fight as professional men, against this corruption, which practically attacks every man and his profession.

"These are the two points, and these two points can not be accomplished without organization, and organization in any individual city amounts to nothing. We have organization in New York, but we are restricted in our influence and confined in our efforts to our own municipality, and we call upon you, representing as you do, these strong clubs, to join us in this effort to carry forward this civic improvement; and more than that, to carry forward this attack which we are making upon corruption, which is undermining every one of our profession."

The secretary then called the roll as follows:

DELEGATES.

ST. LOUIS ARCHITECTURAL CLUB.— Ernest Helfensteller, Jr., president; John C. Stephens, first vice-president, William B. Ittner, second vice-president; N. O. Vegley, treasurer; Prof. F. M. Mann; E. C. Klipstein; W. T. Trueblood, secretary; Charles O. Pfeil; Ernest J. Russell; Oscar Enders; E. G. Garden.

ARCHITECTURAL LEAGUE OF NEW YORK.— F. S. Lamb; Julius F. Harder; A. B. Herts; Claude Fayette Bragdon, of Rochester; C. Y. Turner; J. H. Hartley; H. K. Bush-Brown.

T. SQUARE CLUB OF PHILADELPHIA.— William C. Hays; Frederick M. Mann.

CLEVELAND ARCHITECTURAL CLUB.— S. C. Gladwin; Frederick William Striebinger; Herman Kregelius; Albert P. Steele.

TORONTO ARCHITECTURAL EIGHTEEN CLUB.— C. D. Lennox, Toronto, Ontario; J. P. Hynes.

PITTSBURG ARCHITECTURAL CLUB.— John T. Cowes.

CINCINNATI CHAPTER, A. I. A.— Not represented.

BROOKLYN CHAPTER, A. I. A.— Julius F. Harder, of New York.

CHICAGO ARCHITECTURAL CLUB.— N. Max Dunning; Hugh M. G. Garden; T. O. Fraenkel.

DETROIT ARCHITECTURAL CLUB.— James B. Nettleton.

WASHINGTON ARCHITECTURAL CLUB.— Frank Upman; Percy Ash.

ARCHITECTS' CLUB, UNIVERSITY OF ILLINOIS.— Prof. Newton A. Wells; Prof. James White; J. T. Vawter: Otto Janssen; F. R. Schaefer; R. E. Abell.

NATIONAL SOCIETY OF RURAL PAINTERS.— Charles M. Shean.

NATIONAL SCULPTURE SOCIETY.— J. H. Hartley; H. K. Bush-Brown; Frederick Bringhurst.

VISITORS.— Arthur D. Rogers, Boston, Massachusetts, editor *Clay Worker;* R. C. McLean, Chicago, editor INLAND ARCHITECT; Charles O. Pfeil and M. H. Furbinger, Memphis, Tennessee; F. G. Orear, Minneapolis.

On motion of Mr. Helfensteller, Mr. J. P. Hynes, of Toronto, was nominated and was unanimously elected chairman of the convention.

Mr. Hynes took the chair and announced the next order of business to be election of secretary of the convention. Mr. James B. Nettleton, of Detroit, was nominated as secretary, and unanimously elected.

Prof. Newton A. Wells and Mr. Max Dunning, of Chicago, were elected auditors to examine and pass upon the treasurer's accounts.

The report of the Executive Board was read by Frederick S. Lamb.

Reports were heard from the Executive Board, F. S. Lamb, of New York, chairman; from the treasurer, Julius F. Harder, of New York; from the Committee on Publicity and Promotion, E. J. Russell, of St. Louis; from the Committee on Codes of Ethics and Competition, Julius F. Harder, of New York; from the Committee on Current Club Work, Charles O. Pfeil, of Memphis, Tennessee; and reports from the Committee on Exhibition Circuit, the Committee on Education, and the Committee on Publicity and Promotion. A special report of the Committee on Civic Alliance was also read. This contemplates making the A. L. A. a member of an alliance of all the important civic and artistic organizations of the country.

A letter was read from the authorities at Washington, inviting the Architectural League of America to send delegates to the International Convention at Madrid.

The delegates then visited the Louisiana Purchase Exposition, took luncheon at the Administration Building, and were received by Mayor Wells, of St. Louis.

An address was then made by Mr. Isaac S. Taylor, Director of Works, who spoke as follows:

"Ladies and gentlemen: Only a word. I wish to express my sincere thanks for being invited to appear before you. I appreciate the honor. I would like to commend most heartily the formation of this League. I know it has within its folds the brains, ability and energy that represent seventy millions of people, and, while an essay is good and a speech is good, I am not going to read you an essay or give you a speech. I have but one recommendation to make, and that is, that you establish and build a substantial foundation on your code of ethics, and stick to it; and upon this foundation I know you have the ability to build a structure that will be the admiration of all. You will claim the approbation of your friends and command the respect of your enemies. Let the League stand for united purpose; for the good and betterment of all; each working for himself, but all together. The American architect to-day I believe to be the equal of any architect in the world. He is young, it is true, and he has got the energy and the inherent ability necessary for success. Let your League be for unity of purpose and for betterment. I can only illustrate that, gentlemen, by the work as laid out in the picture which I hope you will see this afternoon, which is the work of the commission of architects. It was not the work of one man nor of two men, it was the united work of the commission. It is a picture which, when finished, I am sure will call forth your applause and win the admiration of the world."

The exposition grounds were inspected by the delegates in the late afternoon.

In the evening a public meeting was held in the Museum of Fine Arts. The exercises were opened with an address by Prof. Halsey C. Ives, director of the Museum of Fine Arts. Then followed three papers on the "New Thought in Design," the opening paper by Frederick S. Lamb, of New York, president of the A. L. A., "The Influence of the Movement Upon Ornamentation"; by Mr. Claude Fayette Bragdon, of Rochester, New York, "Its Effects Upon Construction," and Hugh M. G. Garden, of Chicago, gave the concluding paper, "The Effect of Both Upon Architecture."

Tuesday's session of the Architectural League of America was called to order at nine o'clock.

The question of ratifying the action of the Executive Committee in affiliating with the Civic Alliance was the first thing to be discussed. After an interesting debate the action taken by the Executive Committee was sustained by the unanimous vote of the constituent societies; the most interesting feature of the session was the report from the Committee on Competition Code.

This report was enthusiastically received and promises were given that in so far as possible each of the constituent clubs would circulate information on this important question.

At twelve o'clock a recess was taken for lunch, which was had at the Union Station café.

In the afternoon work was resumed and a most interesting discussion took place upon the method of carrying on the circuit exhibition for the coming year.

The Committee on Current Work, Mr. Charles O. Pfeil, of Memphis, Tennessee, chairman, made a most interesting report, which was made more effective this year by having duplicates on hand to give to each of the visiting delegates.

Mr. William B. Ittner, of St. Louis, was elected president for the coming year, and it was determined to hold the next convention at Pittsburg, in the months of April or May, next.

A vote of thanks was extended to the retiring president, Mr. F. S. Lamb, and to the Executive Committee.

A vote of appreciation of the courtesies extended by the Louisiana Purchase Exposition Company to the A. L. A. was passed.

The thanks of the visiting delegates were expressed in proper form to the St. Louis Architectural Club, and particularly to its president, Mr. Ernest Helfensteller, Jr., for the able and hospitable way in which they carried out the task imposed upon them.

In the evening the members of the League reviewed the Veiled Prophet parade from the front of the Carleton Building, Twelfth and Washington avenues, and at ten o'clock attended the final symposium, at the St. Nicholas hotel.

Although this was a purely social gathering, there were some brilliant and interesting speeches made. Among the speakers were Messrs. Fred W. Lehman and William S. Eames, of St. Louis; Mr. J. P. Hynes, of Toronto; Messrs. C. Y. Turner and H. K. Bush-Brown, of New York; Messrs. William B. Ittner, E. J. Russell, Hiram Lloyd and Thomas K. Peters, of St. Louis, and many others; and in particular, Mr. F. S. Lamb, of New York, whose remarks wrought the enthusiasm of the members present to such a high pitch that the walls reverberated with the applause of his listeners. Mr. Julius F. Harder, of New York, officiated as toastmaster of the symposium and the committee is deserving of very high compliment on its successful selection.

A special portfolio of songs was composed and written for the symposium by Oscar Enders, the poet laureate of the St. Louis Club, and the music and composition are evidences of his artistic inclinations.

When the convention adjourned it was the unanimous feeling that it had been the most enthusiastic and successful.

MISSISSIPPI STATE CAPITOL.

BY E. C. CLARK.

SILHOUETTED against the southern sky on the eminence of a hill, to the north of the old capitol site at Jackson, is located the new capitol building of Mississippi, just completed, representing the unusual results of the combined efforts and methods of a commission, an architect and contractors. All may carry their heads in pleasant dignity, for, without smirch, wire-pulling or jobbery of any kind, the construction of this beautiful building has been carried to a successful completion, finished within contract time without extras and within the estimated sum of the accepted contract; and hence it stands in its massive dignity an example of conscientious business methods that might well be followed by many who have public improvements in their charge.

This capitol building at Jackson, Mississippi, emphasizes the advent of prosperity and modern progress in the South, and its educational mission will be far-reaching in its salutary effects upon future public buildings throughout the Southern States.

The laying of the foundation of this building presented unusual difficulties on account of the soil, but a suitable remedy was finally devised after many tests and calculations; it was decided to remove the "marl" and replace it with Pearl river sand; the results have been very satisfactory and the initial settlement has been uniform and is much less than was expected under the circumstances. The foundations are of cement concrete, on the concrete rests the base stones of Georgia granite, and up from the granite base rears the graceful porticoes, colonnades and domes to a height of 135 feet, carried out in the Renaissance style with bright gray Bedford stone from the noted old Hoosier quarry, from the competitive design of Mr. Theodore C. Link, architect, St. Louis, Missouri, whose plans were selected from among fourteen competing architects and approved of unanimously by the State Capitol Commissioners, consisting of A. H. Longino, governor, chairman; William Williams, attorney-general; R. H. Thompson; W. G. Stovall; R. A. Dean; L. T. Fitzhugh, Jr., secretary; Mr. Bernard R. Green, of Washington, D. C., acting as advisory committee to the State Commissioners.

Governor Longino deserves credit for the preparation of the bill authorizing the erection of this building. The Legislature passed the bill in 1900, and authorized the issuance of $1,000,000 of bonds to defray the cost, but under the careful business régime of Governor Longino the treasury of the State was put in such a condition as to be able to defray the expenses of the building without the issue of the authorized bonds.

The members of the commission are all men of the highest standing, and are of unquestioned integrity of character. They, in turn, were exceedingly fortunate in the selection of the architect and the general contractor and subcontractors.

The cost of the building, including steam-heating plant, power plant, furniture, electric and gas light fixtures, architect's fees and other expenses, was $1,093,641. Wells Brothers Company, of Chicago, were the general contractors.

The design and arrangement of this capitol building was carried out by the architect to furnish accommodations of due dignity and convenience for the legislative, executive and judicial branches of the State government. The building was designed to give architectural prominence and expression to this trinity of objects and functions. To provide a building that would meet these requirements and be well lighted and aired from the exterior, the plan must be on the order of wings and pavilions.

The simpler and more direct design is always the better, so long as dignity and elegance of proportion are preserved. A capitol, of all buildings, should be strikingly massive, grand, noble — typifying the power, honor, stability and superiority of the Government over all individuals, corporate or other institutions whatsoever in the State.

"In this design the legislative halls are admirably placed on the same floor, well separated, and at the same time in easy communication with each other when necessary. The principal committee rooms of the two houses are also convenient to each other.

"The chief executive or governor's offices are located in the center pavilion just off the rotunda, while the Supreme Court is on the floor below, occupying the pavilion beneath the senate chamber, well and quietly separated from the legislative neighborhood.

"The library, which is very large and needs ample accommodations, is symmetrically located at the opposite end of the same floor. All the rooms throughout the building are lighted by outside windows, and very little sky light or floor light will be needed other than the proper dome illumination of the legislative halls.

"The rotunda is simple, broad and effective, and is distinctly the natural center of departure for all parts of the building, connecting therewith by direct and handsome corridors which give fine vistas through the building. Private corridors to committee rooms have been provided.

"On the whole the design presents the true *triple* scheme for a capitol building, with the senate and house at either end and the executive in the center. The seating of the legislative halls places the backs of the members toward the windows, although the latter are not very large and dome light will be chiefly depended on. Thus outside windows are secured without being too evident or objectionable."

The general scheme of decorations and finish of the interior has been worked out in keeping with the quiet dignity of the exterior. Of fireproof construction, steel skeleton type, with cement concrete arches sprung between the steel beams, on which rests and hides all that which is so necessary to the safety of a building, are the rich marbles, mosaics and ornamentations.

The main vestibule is built entirely of blue Vermont marble on a base of black Belgian. The main rotunda is of Italian marble with trimmings of jet black marble and friezes and columns of scagliola, leading the eye to the lofty dome of pure white in ornamental stucco work. This dome is supported at four points on massive piers with rich marble niches designed as receptacles for statuary, developing into massive free columns in the second story to the frieze line of dome. The treatment of main corridors on this floor leading to the east and west wings is a continuation of the Italian marble walls of main rotunda with bronze trimmed pilasters terminating in monumental marble entrances to the Supreme Court and Library with columns supporting rich pediments. The Supreme Court has the walls lined with scagliola and all woodwork and furniture is of black walnut.

The two legislative chambers, which are located in the two extreme points of the second story, are built up of marble and scagliola, both with rich domed ceilings of oxidized copper, stucco and stained glass.

One of the richest rooms in the building is the governor's reception-room in the central part of the second story, under the main portico. It is in pure French Renaissance and lacks but color to make it one of the most beautiful and successful interior decorations.

The ground story has marble floor and a wainscoting of cream tiles and contains a handsome circular room at the east end, designed for a "Hall of History"; in close proximity we find a very prettily decorated room set aside for a permanent home for the Daughters of the Confederacy. At a corresponding point in the west end is found a semi-circular room, large enough for small public gatherings or conventions.

A large space of the ground floor is taken up with record-rooms for the Treasurer, Auditor and Secretary of State.

The business offices are comparatively plain but substantial, and they will be fitted up with metallic furniture for the filing of papers.

The exterior walls of the building have good thickness and deep window reveals, giving shade and apparent strength, and the porticoes and angles are deep, giving shadows; the domes of terra cotta are full, well rounded, with quiet outlines and not too high. The rich massing and dignity of the whole exterior immediately impresses one without a possibility of legitimately mistaking it for any other building except for what it was intended — the capitol of a great commonwealth.

The rear of the capitol has been carried out in harmony with the façade, and presents an interesting study. The stone, "gray Bedford," of which the whole building is constructed, is taken from the Bedford Quarries Company's "Old Hoosier quarry." The uniformity of color of this noted quarry and the management's careful attention to details of selection result in the accomplishment of a façade of monochrome effect, as it should be; and without the usual defects of a spotted face.

The tympanum over the front entrance portico was executed

from a model of Professor Bringhurst, of the School of Fine Arts in St. Louis, and typifies in symbolical figures the history of the State. Ornamentation of the exterior is sparingly applied, and in such places only where striking contrasts with the prevailing plainness of its wall surfaces were intended, the whole scheme depending rather on its correct and pleasing proportions and monochrome color than upon forced architectural effects.

The general contractors, the Wells Brothers Company, agreed to complete the building in thirty-one months. The actual work was commenced on the building in March, 1901, and completed by the contractors in July, 1903, well within the contract time. The thorough business methods employed by the general contractors to complete the structure in contracted time, with the difficulties attendant in shipping all materials from points hundreds of miles away, at a time when rail carrying facilities were nationally and without exception locally inadequate, may easily be appreciated by the architectural profession, and certainly great credit is due the general contractors in placing themselves in harmony with all the subcontractors and impressing them with the importance of the work to be accomplished, showing diplomacy and a keen business insight to the troubles and squabbles usually attending the erection of a building of this public character.

The value of terra cotta is increasingly being appreciated in all of its varied uses and applications to architecture. Probably the latest use of this material is in the domes of this capitol building, of which there are three. The lightness of the material lessens the work of supporting girders and piers in the carrying of weight of stone. The Northwestern Terra Cotta Company produces the gray color of the Bedford stone to perfection, thus accomplishing the desire of the architect in carrying out the monochrome effect of color, though materials of widely different primary character were used.

The great mass of steel construction and the 160,000 cubic feet of Bedford stone used in the building were put in place in twelve months by Mr. George Dugan, contractor, of Bedford, Indiana. The manner of accomplishing this great piece of work was the masterful way in which Mr. Dugan went about preparing the preliminaries. He had erected eight electric tower derricks at different points of vantage for the handling of the steel and stone, getting his power from the local electric plant, thus showing a progressive and an advanced idea of clean handling over the dirty donkey engine. All the stone passed through Mr. Dugan's yard at Bedford, Indiana, where all the handwork, cutting of capitals, etc., were perfected before shipping.

Mr. Theodore C. Link, the supervising architect, was ably assisted by his son, Karl E. Link, who acted as superintendent on the grounds.

In this capitol building there is much that is worthy of critical study and deserving of a profound admiration.

VIEW IN CORRIDOR, SECOND FLOOR MISSISSIPPI STATE CAPITOL.

FIREPROOFING AND THE CHICAGO CENTENNIAL.

WHILE Chicago is celebrating the centennial return of her birth in the little trading post built on the mud banks of a sluggish stream, her true birth and real greatness as a commercial city dates from the fire that, a little more than thirty years ago, swept every vestige of the trading post era away in a night and left the ground on which the city stood ready for another and more substantial construction. As it was fire which destroyed the post city, so fire resistance became at once the one important feature in its upbuilding. To some degree fireproofing methods were attempted before 1871, but the full realization of the necessity for fireproofing did not come until after the great fire. Then began the growth of that which is now one of the two largest factors in commercial building. It has been said that the elevator has made the high office building possible, but it is to steel and hollow fireproof tile that the credit is due, the elevator being a convenience rather than an imperative necessity. In hollow tile has been found every point of economy, adaptability and substantial quality that the most exacting underwriter can demand, and while here and there freak structures are erected of concrete, jeopardizing the lives of the workmen while under construction and a cumbersome menace afterward, the only system that meets every requirement seems to have grown from the first combination of the hollow tile and steel beam. In the thirty years of its growth many important changes have been made in the manipulation of the material and its adaptation to the varied architectural demands made upon it, but the hollow fireproof tile has never failed to meet the most exacting requirements, even to a twenty-foot flat arch carrying thousands of pounds to square foot of surface. And it is not alone its adaptability and trustworthiness as a fireproofing material that has given the cities of the country their high buildings and increased the rentable features of the building to a degree never before known, but in the speed with which it can be set is found a factor that has diminished the cost of building enormously. For this reason alone — the saving of unproductive time on valuable property — it should be credited with a large number of structures that under other conditions would never have been erected. In Chicago, perhaps, has its greatest growth been shown, for there

the most complicated problems had to be met, the greatest haste exercised, and, as the largest manufacturers and constructors have been located near that city, so, too, the constructors have builded the most adequate plants and learned how to manufacture and install the best and quickest. A recent example of this was shown in the Railway Exchange building, now under construction. A fireproofing concern in Ohio took the contract for fireproofing. After attempting, for seventeen days, to keep up with the steel constructors, they gave up the contract because their factory could not supply the material in the time required. The largest concern in Chicago was called in and was given the contract with a bonus of $5,000 and a large amount of material. When the Chicago concern took the contract it was twelve o'clock noon. At one o'clock their first load of material was delivered and its men at work. The steel men were six floors ahead, but in twelve days the fireproof men were crowding them, making one of the most phenomenal examples of constructive energy known to fireproofing, and because of the practical manner in which every piece of fireproof construction is planned, haste does not detract from the substantial quality of the work. Hollow tile fireproofing has given to Chicago and other large cities a sane, substantial and adequate construction, and having, through its adaptability, attracted all builders to its use, has done much for the future safety of cities.

PAINTS IN ARCHITECTURE.

THE OMNIPRESENCE OF SULPHUR.

IT is well known that hydrogen sulphid (commonly known as "sulphuretted hydrogen") darkens the salts of lead. A number of pigments used in painting are based on lead compounds, those in common use being white lead, red lead and litharge, the chromes (yellow and green) and the vermilionettes. Some of the white leads, being sulphates, are not readily affected by hydrogen sulphid alone, but in the presence of ammonia (which practically always accompanies the sulphid gas in nature) they also suffer.

These facts are generally understood, but perhaps it is not so fully appreciated that hydrogen sulphid is almost omnipresent. It is evolved by decaying vegetable matter, by burning coal and gas, in the transpirations of animal bodies, etc. Consequently it is always present in the atmosphere, especially of towns and cities and more abundantly in dwelling houses.

As a consequence all painting of which lead products are a component suffer a deterioration of color more or less rapid according to the location. The most rapid change is seen in occupied rooms, the least rapid on dwelling house exteriors in dry localities.

This fact is a contra-indication for lead paints on interiors at least. Light tints are desirable here, on account of their light-reflecting value, but the impossibility of maintaining them has led to a reaction in favor of hardwood finishes.

After all, however, the problem presents no difficulties. The remedy is to substitute zinc white for white lead, zinc chrome or one of the iron or earth yellows for lead chromes, and greens compounded of ultramarine, cobalt or prussian blue and the yellows designated for the chrome greens and iron oxides for the lead reds.

As far as the actual substance of the paints is concerned, there should be practically no limit to their durability on protected interiors; repainting in such location is usually necessitated by deterioration in color alone.

It should be remembered, furthermore, that neither ultramarine nor quicksilver vermilion can be safely mixed with lead compounds, since both being sulphids, react on the latter; but with zinc white they can be used *ad libitum*, without risk.

Charles Jourdain.

HEATING BY STEAM.*

ON account of large waterways, the circulation of the Soleil boiler is perfect and continuous—a guarantee of dry steam and a steady water-line. The cooler currents of water pass downward through an ample waterway at the back, which connects the first section below the dome with the fire-pot, and terminates in a flange which projects for some distance into the fire-pot.

The boiler is very easily set up. The sections and fire-pot are bound together by steel bolts, which are protected from the fire and heated gases. The joints are few in number, planed to gauge with thin asbestos gaskets between each section, insuring a perfect joint.

The Jacket.—The jacket, or casing, consists of heavy galvanized sheet iron, lined with asbestos felting. It is in one piece; there are no openings in it, nor is the fitter to rivet any parts thereto. It can be removed and replaced in a few minutes, even while the heater is in operation.

The grate is a combined rocking and dumping grate of the most approved form. It is operated with very little effort, removing ashes and clinkers evenly from the bottom of the fire. A quarter turn of the dumping spindle unlocks the grate so that it can be easily dumped by means of the shaking lever. By removing a small cap on the outside of the ash-pit the grate spindle can be taken out, unlocking the grate and grate rings, no bolts being required on the inside of ash-pit. Both grates and grate ring can be replaced without disturbing the balance of the heater.

Besides all these points of excellent construction, one thing which has made this boiler so popular is the very great ease of its management. It helps to settle the servant proposition, for with very little instruction to start with, it is possible to make this boiler work evenly and perfectly from the beginning of winter to the end.

The capacities range from 375 to 2,350 square feet direct radiation, and for a boiler of this type, it can not be surpassed in meeting the requirements of your home or any other larger and more pretentious structure.

Each boiler is supplied with automatic damper, set of steam trimmings, and a complete set of fire tools.

It is possible, and very convenient, to insert a coil or pipe into the fire-box of this boiler for heating water for the bathroom or any other domestic purpose, and if so desired, a hole can be cored out for it; but this must be taken into consideration of the rating of the boiler required. The capacities quoted above are all based upon the supposition that the steam mains and piping system are to be covered or figured as radiation; if indirect radiation be used, its surface should be increased fifty per cent in calculating the size of the boiler required, as one hundred square feet of indirect radiation requires as much capacity in the boiler as 150 square feet of direct radiation.

It is strongly recommended that beyond all this, a boiler should be selected with ample reserve capacity. If this is done, any sudden changes in the weather may be met without notice to the occupants of the house, and without any extraordinary forcing of the boiler and consumption of fuel.

* From *The Boiler Magazine*, Kellogg-Mackay-Cameron Company, Chicago.

MOSAICS.

Mr. George R. Dean, of Chicago, architect, has been working out plans for a beautiful constructive existence with Mr. Cupid, and the ranks of the benedicts will be lacking the one empty space it so desired to fill in a very few weeks.

An interesting piece of granite work is now in progress in Chicago. It is a monument for the A. C. McClurg lot at Graceland cemetery, and is in the form of a Celtic cross. It is sixteen feet high, and will be a wonderfully fine example of intricate carving in Celtic design. Such carving in granite requires the highest skill, and is the kind of work in which Charles G. Blake & Co., who have this commission in charge, excel.

The marriage of Mr. Van Wagenen Alling, assistant general manager of the well-known contracting firm of the Wells Brothers Company, of Chicago, to Miss Bertha Baker, daughter of Mr. and Mrs. William T. Baker, took place on Wednesday afternoon, September 23d, last. Mr. William T. Baker, the bride's father, is one of the leading and representative business men of Chicago, president of the great world's fair of 1893 and elected to the presidency of the Chicago Board of Trade several times. Mr. Alling's business ability and success has been fully established, and his many friends, among whom he is most popular, wish for him and his charming bride a most happy future.

An attractive booklet recently issued by Jenkins Brothers, of New York, "Points on Packing," illustrates the value of the unvulcanized sheet rubber packing, which they originated over twenty-five years ago, and to bring out clearly before the engineer and consumer the "points." which make it an ideal joint packing. The advantage of the Jenkins packing is, that it hardens without becoming brittle, and hence forms a joint as perfect as though "ground in," and as lasting as the metals which hold it. Taking this into consideration with the fact that it can be placed in a joint that is either hot or cold, and full steam pressure turned on as soon as the joint is made renders it peculiarly practical. The booklet is illustrated, and fully descriptive of this packing in all its forms of application.

OUR ILLUSTRATIONS.

Carnegie Library, Bedford, Indiana; Patton & Miller, architects, Chicago. Cost, $22,000.

Soldiers' and Sailors' Monument, Indianapolis, Indiana; Bruno Schmidt, architect, Berlin, Germany.

Residence of C. A. Ward, Evanston, Illinois; G. L. Harvey, architect, Chicago. Exterior and interior views.

Mississippi State Capitol, Jackson, Mississippi; Theo. C. Link, architect, St. Louis, Missouri. Several exterior and interior views are shown.

Photogravure Plate: Residence of Frank Croft, Merion, Pennsylvania; W. L. Price, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Public School, New York city; T. E. Schneider, architect.

Whiteside Building, New York; Boring & Tilton, architects.

Residence, New York city; Van Vleck & Goldsmith, architects.

Mississippi State Capitol, Jackson, Mississippi; Theo. C. Link, architect, St. Louis, Missouri. Double page plate.

First Church of Christ, Scientist, New York; Carrere & Hastings, architects. General exterior view and entrance detail are shown.

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Vol. XLII. ADVERTISERS' TRADE SUPPLEMENT. No. 3

IN HONOR OF THE EXPOSITION.

Railroads entering St. Louis are eager to advance the interests of the World's Fair of 1904. An important addition to the means of communication between St. Louis and the East has just been made. A new train called the St. Louis Exposition Flyer runs via the New York Central, Lake Shore and Big Four lines. Leaving Boston 11:15 P.M., New York 3:15 A.M., Albany 6:40 A.M., Syracuse 10 A.M., Rochester 11:42 A.M., it reaches Buffalo at 1:15 P.M., and lands its passengers at St. Louis at 7:30 the next morning. Complete terminals for the railways entering St. Louis will be provided at the World's Fair grounds, so that visitors to the Exposition of 1904 may have every facility that will economize their time and add to their comfort.—*From the Brooklyn Standard Union.*

ROOFING TIN.

Statistics show that during the last three or four years, or since the American Tin Plate Company began to reform the methods of producing terne plates, the efforts of that company to reëstablish the old-time reputation of roofing tin have met with splendid success. The use of terne plate, especially of the higher grade brands, has increased to a very great extent, and this material is now largely preferred to other kinds of roofing material. The truth of the motto, "The Best is the Cheapest in the End," is recognized by the consumers.

When the American Tin Plate Company came into possession of the larger tin-plate works in the country it also gained the services of the best experts in this branch of industry. The combined experience and knowledge of the latter, as well as of the experts engaged by the United States Steel Corporation, of which the American Tin Plate Company is a constituent, are at the disposal of the American Tin Plate Company. This fact, strict supervision and the systematic mill practice which prevails in all of that company's works, enable it to produce material of superior make.

The most favored brands at present are the "MF" Old Style and the "U. S. Eagle N. M.," but besides these the company makes a variety of other grades to suit various purposes and occasions.

The American Tin Plate Company's products are for sale by all first-class wholesale metal houses.

Recently the company issued a very handsome booklet, entitled "A Fifty Year Roof," which, besides giving a succinct history and description of terne plate making, also teems with useful technical information. Mr. W. C. Cronemeyer, the Pittsburg agent of the American Tin Plate Company, 1211 Carnegie building, Pittsburg, Pennsylvania, will send this booklet, postpaid, free to all applicants.

BEAUTIFUL PORTO RICO.

The Four-Track News for February by text and illustration is especially designed to stir in the breast a longing for travel. The leading article in this number is entitled "Beautiful Porto Rico," by Hezekiah Butterworth. "The Rugged Cliffs of the Pacific" come in for their share of attention, "Mountains and Caves of Mexico" and other interesting features of this continent are described.—*From the Chicago Daily News.*

BUFFALO FORGE COMPANY'S BOOKLETS.

Very handsome booklets of value to those concerned in building have just been issued by the Buffalo Forge Company to emphasize the peculiar excellence of their various manufactures.

The larger of these relates entirely to Down-draft Stationary and Heating Forges. This system originated with this company, but is no longer an experiment, having successfully withstood the test of time. So many of these Buffalo Forges have been taken from burned buildings and reinstalled without repairs, as to justify the claim of practical indestructibility. Another of their more notable advantages lies in the fact that they keep forge-shop atmosphere pure, and materially reduce the temperature in summer. The principle of operation is very thoroughly described, and the various styles of forges manufactured are clearly pictured by more than fifty finely executed cuts.

A second booklet is devoted to "Typical Features of Mechanical Induced Draft," being copiously illustrated with cuts of draft fans, as well as industrial power plants fully equipped. This new departure makes feasible a material increase of capacity without the necessity of enlarging the boiler plants, and prevents smoke, while at the same time saving fuel.

Their "Typical Engine Features" calls renewed attention to their justly celebrated horizontal and upright engines, in which frictional losses are reduced to a minimum, while a continuous spraying action bathes all bearing surfaces in oil. This system represents the most advanced practice in modern engine lubrication.

The further fact that all types may be arranged for direct attachment to standard generators, and are adapted to such service in the highest degree, renders them especially valuable. Thirteen illustrations correctly depicting each type add greatly to the interest of the publication.

All three of these booklets are very attractive in appearance and will prove helpful.

POINTS ON PACKING.

This is the attractive title of a booklet recently issued by Jenkins Brothers, of New York, to illustrate the value of the unvulcanized sheet rubber packing, which they originated over twenty-five years ago, and to bring out clearly before the engineer and consumer the "points" which make it an ideal joint packing. The advantage of the Jenkins packing is, that it hardens without becoming brittle, and hence forms a joint as perfect as though "ground in," and as lasting as the metals which hold it. Taking this into consideration with the fact that it can be placed in a joint that is either hot or cold, and full steam pressure turned on as soon as the joint is made renders it peculiarly practical. The booklet is illustrated, and fully descriptive of this packing in all its forms of application.

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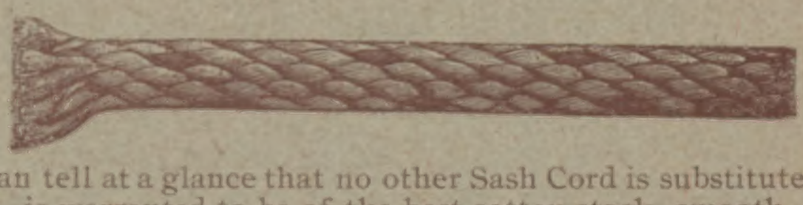

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Leaves Chicago	Arrives Pittsburg
5.30 p. m.	6.35 a. m.

City Ticket Office, 180 Clark St.
CHICAGO

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Chief Ass't Gen'l Pass'r Agt.
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